THE DUCKS ARRIVE...

ART SCHOOL AT LAST!

YAY!

A LONG WAY FROM DUCKBURG

IVORY TOWER

THEY'LL LOVE MY PHOTOS!

AND MY SCULPTURE!

AND MY PAINTINGS!

WATCH OUT KIDS!

THE CRITIQUE!

ITS CRAP.

YOU SAY OUR ART IS NOT A PURE EXPRESSION OF EXSISTENSIAL ANGST?

THE ONLY SOLUTION IS TO WORK IN THE STUDIO, NIGHT AND DAY!! PAY NO ATTENTION TO ANYTHING BUT ART! NO POLITICS! NO EMOTION! NO NOTHING! JUST ART! ART! ART!

I CAN'T WAIT TO BE A FAMOUS ARTIST!

THIS IS HOW ITS DONE

AT $1500 A SEMESTER A STEAL

YEARS LATER

SOMETHING IS WRONG, HUEY'S A BURN OUT, DEWEY'S IN VIDEO DREAMLAND AND MY BAND THE "DUCK HEADS" IS GREAT, BUT I HAVENT PAINTED IN TWO YEARS!!

GRIDS GRIDS GRIDS GRIDS GRIDS

THE DUCKS TALK TO DAISY-D WHO RAISES THEIR POLITICAL CONCIOUSNESS A STEP OR TWO!!

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ADMINISTRATION

UP AGAINST THE PICTURE PLANE DUCK FUCKER! YOUR DAY HAS ENDED!

WAK!

HOLY COW! POLICE! POLICE!

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TO BE CONTINUED...

KIM-80-

March 1980

PERTHONALTHS:

THREE CHEERS FOR ART SLUTS!!

WHOEVER RETURNED MY STADLER GUN AND STUFF HAS RETURNED MY FAITH IN HUMANITY. THANKS, PATRICIA

GO ULTRASHEEN!! GO ULTRASHEEN!!

TWO, FOUR, SIX, EIGHT I LOVE EVERY INCH.

RAYMON: YOU THINK THIS ISSUE IS BAD WAIT TILL YOU SEE THE NEXT ONE... KAY

♡ I LOVE YOU CHARLIE, YOUR BOOKSTORE BABY

# TWENTY-TWO

At the Non-Executive Staff meeting of March 13, 1980, at which 23 members were present, the following letter was endorsed by 22 members with one abstention:

On Tuesday, March 11, a General Staff meeting was held in the conference room. The Executive Committee, which includes Stephen Goldstine, Richard Mickley, Helene Fried, Candy Hedberg, and Charles Acridge, spoke about the critical financial situation of the Institute. They asked the Staff to concentrate their energies and efforts on behalf of the School, to take on added (if unspecified) duties, and to mainatin high morale. After this series of pep talks, the new Staff Handbook was distributed.

Among the significant changes in the Handbook were the following: a reduction from ninety to sixty minutes for the dialy lunch break, a five-day work week during the summer as opposed to the traditional four-day week, cancellation of the five-day spring break, and reduction of the Christmas break. The Executive Staff is exempt from these and all rules laid out in the Handbook.

It has traditionally been the case that salaries at the Institute are considerably lower than at similar institutions. Therefore, the practice began of expanding the employee benefit of additional off-time to compensate for the absence of regular merit raises and adequate cost-of living increases. The new Handbook calls for 277 additional hours to be worked annually. Since there is to be no increase in pay for the additional hours, this in effect constitutes an 18% cut in pay. No compensation for these losses was offered.

It was asked if the new measures didn't indicate merely a cosmetic move; that is, to demonstrate cost efficiency in management to the Board of Trustees and to potential patrons. This was denied by the Administration.

The Staff has the welfare of the Students in mind and wishes to do all possible to make their experience here meaningful and productive. To this end, the Staff is most willing to make sacrifices and adjustments, as have the Faculty and Students, contributing to the wellbeing of the College. We do not see how the proposed changes improve the situation at the College or for the Students in any way.

Gross incompetence in fund-raising and in managing the School's budget seems apparent. That the Staff is now being asked to pay for the mistakes of the Administration is unfair. Becuase the School IS the Students, Faculty and Staff, we want to make the Students and Faculty aware of the present conflict between Staff and Administration. Mandates handed down from the Executive Committee without previous negotiation or communication are, we feel, not in the best interests of the Institute.

Twenty two staff members

A CONVERSATION F: Franklin Williams K: Kai Klaassen

K: I always wondered why you never have any paint on you when you come to school?

F: There isn't any on the floor of my studio either,I put all on the canvas.

K: Oh, like Brancussi;not messy.

F: Well, I think I am probably more excessive than he was in that.[he picks up the phone] Nine...seven...seven... I worry about my painting, do you have the taperecorder on?

K: Yeah. It's a pretty good taperecorder.

F: Do we have to do it that way?

K: I can't remember all this stuff, or write that fast.

F: OK; what is the first question?

K: Does going to all these meetings all the time help your painting?

F: Absolutely not...

K: Can you expound on that a little bit more?

F: [laughing] The reason I've stayed here as an instructor all these years...

K: Yes?

F: ...is the attitude of the place,which was that...it's a studio school,it's people who are hired here to teach painting. I'm not interested in politics,at all; zero. I'm apolitical.So those fucking meetings drive me crazy, a waste of time. I consider them sheer bullshit.

K: Would you give the same kind of advice to students about getting involved in school politics?

F: If they're interested in art, they should think less about politics and more about art.

K: If you're into school politics,do you think you can use it as material for your work?

F: No...I don't

K: Are you nervous?

F[giggling] No...why?

K: Well you're not talking a mile a minute like you usually do.

F: I thought I answered that question. The way to do this, actually, is to write it just as we're doing it. Every word, even the orange, the whole trip and even what I'm saying now.

K: How embarassing.

F: It's not embarassing,it's the straight dope.

K: OK. Do you think this is the beginning of the end for the school?

F: No.

K: GOOD.

F: Do you?

K: Not since I've been talking to you lately.

F: [chokes on orange]

K: Spas' attack! Are you okay?

F: [regaining breath] Yeah, yeah, I'm ok; the beginning of the end?

K: Yeah?

F: No, I think this is the beginning. What else? Don't try to make this more than it is [ie the interview]

K: Alright but a lot of people are afraid that you can't teach art anymore,there's no need for art schools anymore. It reminds me of when they were doing construction in the museum auditorium. People were walking into the construction site and saying,"Oh. That's interesting," and then whispering to each other if this was part of the exhibit or what. I went in there and I thought it was as good or better as any of the real exhibits. It was fun to look at, scaffolding, and tools everywhere.

F: So?

K: So, do you think that's the trend, Art-By-Accident. Leaving no need for places like this in the near future?

F: No, I certainly don't. I think there is a greater need for this place than there ever -- ever has been.

K: Right now?

F: Right now. All we have to do is try to find a way to show those outside how unique we really are. We are the only one left.

K: Fine Art School...

F: And we don't-- and never have -- let those outsiders see us as we really are. [Laughing] We always have been afraid to let them see us as we really are...[raucous laughter ensues] But as everything gels and becomes one, we stick out further and further. Tom Holland brought it up at a meeting awhile back. That's the greatest thing we have, is that we are so fucking unique, and everyone else [ie other schools] is so diluted down and looks the same. All we have to do is find a way to expose it...

K: The catalogue makes us look the same.

F: The catalogue is an incredibly poor example of what goes on at the Art Institute.

K: Well,it doesn't really portray the building.The building would sell itself.

F: That's true. The building...the environment...the challenging attitudes that are here, that are never talked about.The work that goes on by faculty that's never shown. They try to slick it up and show it.They show you surfacy,slick stuff but that is not all that is going on here. There is a vast variety of activity in this building.They're afraid to sell what we have and what we have is time. I think we're in a rather positive situation.

K: You do?

F: The time we're moving through is incredible, and is to our advantage.

K: Take the optimistic point of view,right?

F: Well, I am actually kind of that way.But Ah!!God...they paint everything black in those meetings.

K: But when you bring that up what do people say about capitalizing on being the only fine arts school left in the country? ...being the different one - the sore thumb?

F: I think everyone's thinking about it and that attitudes are changing towards that idea. I DO...

K: I think we should get a flag or something.

F: No,flag...

K: A balloon? I'm getting off the track, Let's get back to the questions,um, let me pick a juicy one...oh...Franklin,

F: Yes?

K: Do you think the Painting Dept. chair is a two-man job?

F: Yes, I do.

K: Good.

F: Because the number of students involved in the MFA program is so large that it's out of hand.

K: I guess there are a lot of painters, it looks like things are happening in painting, but before Al Light died, he said that this place was turning into a God damn media school, what do you think about that statement?

F: I think Al Light,(delete this from the tape) was a little paranoid 'bout that. I don't think it's turning into a media school, and I think that...

K: Okay, Great...

F: I don't care how big video grows or performance or any of that. As long as they don't whittle away at the other depts. I don't care if they have 500 students,500--great--but they shouldn't slash any dept. up, not painting,not any of them, cuz we're real appropriate.

K: Do you think that the sculpture dept. is going to be turned into a media dept? Because of lack of...

F: I think that someone forgot to teach Sculpture.

K: [long pause] That's rather absurd.

F: They forgot??

K: Yes.

F: Yeah, that's what makes it kind of humorous really [laughter] I mean if someone would have ok'd it, it would be going on. Somebody forgot to. Sculpture is fucking hard to do.

K: Is 3D stuff at large taking a turn for the worse...do you think?

F: Probably...but that's cuz no one will ok it. Even those who are doing it faithfully every day. God knows why they won't...

K: Do you think they should introduce architecture into the sculpture dept? Just a little arch. to make sculpture more relevant?

F: No, I think Hudson should light up a torch and teach sculpture. I think they should hire Mark De suvero, have the fucking gorilla beat some metal around here. No one know it goes on. This is going to be a very weird interview, I can tell right now. Odd!

K: Would you like a Peppermint Pattie?

F: Check. A Peppermint Pattie...[sighs]

K: [sighs]

F: This -- have you ever seen this? [ie a sheet of school budget figures], This is salary that's paid. This is how much we spend. Shit like that. Turn that off. [referring to taperecorder] turn that off!

K: Why?

F: This is between you and...[recorder is off ]

K: [ten mins. later] You'll be surprised how profound you really are, when I get this transcribed you're gonna be surprised.

F: I'm going to be surprised alright. I probably won't even know I said any of that.

K: Do you think this school is turning into a gossip column? What is your basic philosophy on all these rumours and drool? Do you think the paper should write facts or gripes, or...

F: I think it is the most incredibly destructive thing that each one of us can do to ourselves to continually spread these rumors that are destructive.

K: Well...it's better than apathy I think...

F: Isn't there something between apathy and gossip? [long pause] can't we just go to work?

K: No Franklin, because people are distracted. we're distracted. Look, if you were a student and you were paying additional tuition every semester, you would be concerned. You [as a student] have to say ok, how am I gonna do it? Is it worth doing for me, especially when you keep hearing all these terrible things about the place. People are trying to make decisions about what they are going to do with their lives. That's what colleges are about. I think people depend on this place. They need to know the facts and if they can't find the facts, they grab on to rumors.

F: I think so. I think we cheat a lot of people. There has to be a dramatic change, there has to be other alternatives, those alternatives exist. Take the bull by the horns, act...we have to kill the rumors by action, and we have to sell ourselves and take command of our public. The view the public has of us right now is very bad.

K: It is?

F: Because of the rumors; most of them not true, they've spread from here to the East Coast. That became evident on my recent trip to New York.

K: Damn!

F: Each one of us has to do our own job, nobody elses. It's so simple, if each one of us would do our own job and stay in our own territory, and do what we were hired to do, it would all work. But no one does it. I'm not a politician, I hate politics. I enjoy teaching that's all.

K: I think that's why you're valuable and why they need you up there in the office. Frank, what about offering a few technique oriented classes or making pragmatic skills available here?

F: Within the faculty, we have people who could bring a tad more structure...so there would be less loss. That's very simple; alls we have to do is to find the way that's important to the school in terms of survival. I'm not sure if we'll ever do it, but we could do it.... What are you going to do with that?

K: I'm going to transcribe it.

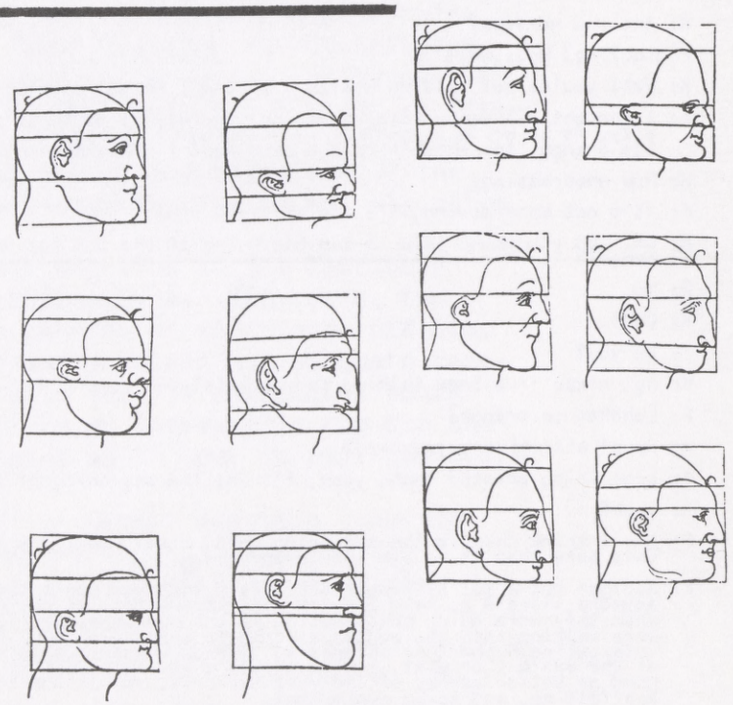
F: Then what?

**CONTRIBUTIONS TO CATALOGUE 1981-83 SOUGHT**

**Students interested in contributing to or being represented in the next college catalogue should contact Jessica Schwartz, Public Information Manager.**

**In the next catalogue there will be an expanded section on student life at the Art Institute and extending into the community. One such section will be a series of short interviews with students in their studios in San Francisco, ect., conducted by students. Any one who would be interested in being interviewed and photographed for this part should come into the publications office to discuss the possibility.**

**Student photographers are also sought, and all ideas and suggestions are always welcome.**

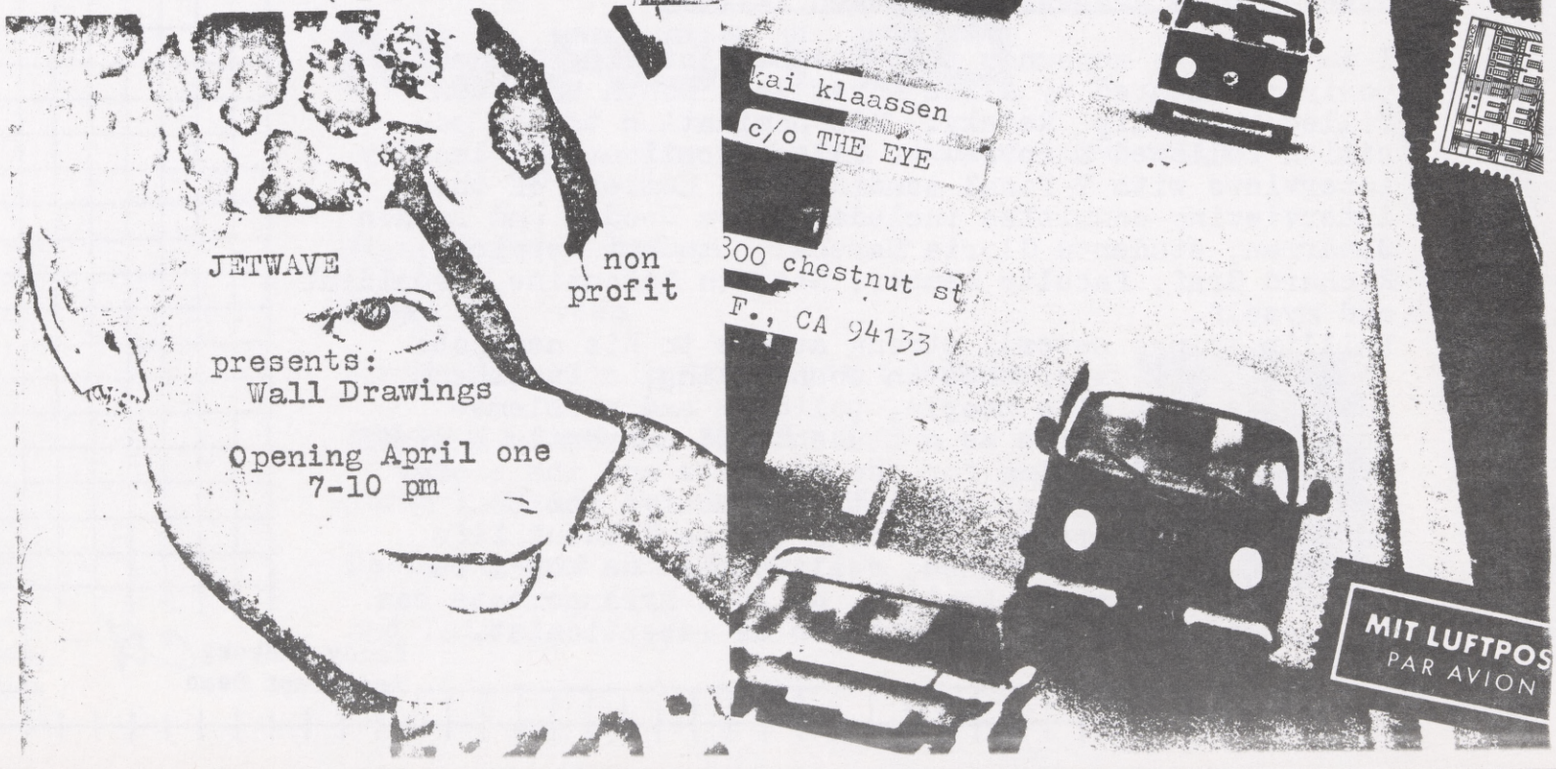


(ALBRECHT DUERER 1471-1528)

The Media Dept. once again has a working slide projector for viewing slides. We have updated many of the faculty slides and added slides from some recent "new" painting exhibitions. We also have slides and notes from J. Butterfield's and F. Martin's classes available for review. We've added a number of audio-tapes to the collection, including Brian Eno's lecture with tapes at UC Berkeley, Jack Fulton interview from KPFA's "Art-Talk, Robert Adams' lecture at the regional SPE meeting, and Laurie Anderson's lecture at SFAI. The Anderson lecture is part of the Monday night Lecture Series, all of which are taped, and have included Nancy Holt, Jay DeFeo, Scott Burton, Bob Arneson, etc. Hours are 9 to 4 - stop by.

My dear Schnucki,
didn't I enjoy your letter, you dirty little mail art trickster? Ecpecially taht fake enveloppe left me stuunne d for the rest of the day. As my biorhythm is three times down and out, I have no excess ennergy to spend on articl es, but fresh on file I got a smashing cover fotographie in full drag leopard environment. Besides it was taken by Mister Uwe G. Klaasen from the Daily Labeling Service. Ev er heard of him? Right now he's in a critical state of mi nd, though this is not to be blamed on his nu hair cut ca use we got a superstar figaro who really tries his best t o fix you up. As for that, I have the pleasure tu reaassu re you hh's still looking pretty, your old man, honey. th is photo came to my mind cause of (would you ever guess?). THE EYE.Thank you so much for giving me THE EYE...I give you a chance to publish an almost famous intermedia perfo rmess(Remember taht line?)You could tell them this lady i s promoting the latest german protest mouvement. Her name is ANna Konda from METALAB ART & Space RESEARCH DPT. Wall City. As you say "No nukes" - we say "Atomkraft? - Nein, danke", which means "Nuclear power? - No, thanx", and now we got "Schwerkraft? - Nein,danke!", which means-ahhh... "Gravity? - No, thanx!"Life is sweet in America? Don't te ll me taht again, I know it! (You just can't imagine how glad I was to be back home!)Berlin is rightout beautiful, believe it or not. I'll give you a full Berlin Art By The Wall account somewhat later. Right now KUNST TAGE Berlin are closing in on me and just like you I'm busy. What would really like to see is a photo of that gate been on with whwn I was there...Give a kiss the way, and say hallo to Sande for me, or Xerox is still giving me kicks - I e in return and be my guest for breakfas rich enough!

Garbage in - garbag
( L O V E ! ! ! )



## SUMMER SESSION 1980

Summer classes at SFAI have been finalized and the summer brochure is curently at the printers, but below are listed the sessions, dates, classes and faculty.

**Summer Session I**
**June 2 - July 11**

Drawing - Ivan Majdrakoff
Painting - Julius Hatofsky
Printmaking - Richard Graf
Video and Performance - Richard Simmons
Photography - Larry Sultan
Filmmaking - Sharon Couzin

Humanities- Jo Milgrom
( "Aspects of Biblical Religion: Modes of interpretation as reflected in the primieval story (Genesis, Ch. 1-11) and the arts")

**Summer Session II**
**July 14-August 22**

Drawing - Harold Schlotzhauer
Painting - Janis Provisor
Sculpture - Dennis Oppenheim and Alice Aycock
Ceramic Sculpture - John Roloff
Photography - Jerry Burchard
Filmmaking - Sharon Couzin

Humanities - Ron Mellor
("Art and Empire: A view of Roman Civilization through the art , architecture, and artifacts!)

Tuition for the classes will be at the 1979-1980 rate rather than the 1980-1981 rate. If you have friends or know people who might be interested in classes during the second session, but don't want to come to SF without housing for six weeks, there will be reasonably priced dormitory space at U.C. Medical Center. The full information will be available in early April.

## Student Life Counselor Position Filled

I am happy to announce that the Student Life Counselor posiyion vacated by Alice Noyes last month has been filled by Philip Retsky. His nomination to the position followed a review of 111 aplications and lengthy interviews with 7 final candidates. Members of the interviewing committee included Debra Wood , and Landon Spearman, students Gloria Marshal, Student Services; Richard Graf, faculty member; Stephen Goldstine, President and myself.
Phillip brings several strong assets to his new job: education anf experience in counselling; a firsthand knowledge of Sfai's people, policies and problems- coming from his time as a student and currently a staff member; a real caring for the students and the energy to tr anslate that caring into productive action.
But, wait - before you run down to the Student Life Office for his assistance, realize that he won't be starting till around April 1, so that arrangements can be made to cover his current job as receptionist.

Candy Hedberg
Assistant Dean

AN OPEN LETTER TO THE BOARD OF TRUSTEES

Dear Boardmembers,

I'm sure we all realize that the administration, staff and faculty are good people with the best intentions. Everyone is trying very hard to save SFAI. Unfortunately, the administration has apparently come to think of the school as an entity in itself, and they're even willing to sacrifice the students to save it.

Our tuition is being raised again, and many of us will not come back. This continuous cycle of drop in enrollment, cutting down classes, reducing faculty, further drop in enrollment because less is being offered, apparently is not seen as the heart of the problem. Rather than cut costs in other, less vital areas, the students and faculty are treated as though they're expendable. In this time of crisis, can we afford the luxury of supporting an exhibitions gallery? Surely they could raise funds of their own. Can we pay an amount equal to the school's deficit for the catalog? Can we pay a high salary for a fund raiser who raises so few funds?

It seems highly unlikely that we are going to attract more students (or even keep those here) unless immediate steps are taken in a more positive direction. The morale is so low it has become difficult for us all to function. Because the most important factor in choosing a school is the faculty and classes offered, shouldn't we take some risks and enrich these areas, adding new, innovative teachers? This would boost morale as well as help attract students from schools where tuition is higher. And if we must cut down expenses to do so, why not pay the executive staff according to the level of their performance?

Sincerely,
Patricia Powers

# MARCH 80

The EYE is a student publication C.

Editor Kai Klaassen

Cover Kim Green

Special Thanks to the Student Senate

and Patti Martori, Nickie Boris,

Harry Mulford, Franklin Williams,

Debby Burnett, Kim Green

and Lats

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THE END

March 1980